CARDINAL POINTS PUNTOS CARDINALES

A SURVEY OF CONTEMPORARY LATINO AND LATIN AMERICAN ART FROM THE SPRINT NEXTEL ART COLLECTION

RESOURCE GUIDE



MARCH 1, 2009 – MAY 8, 2009 WILLIAM D. CANNON ART GALLERY

The Cannon Art Gallery's Three-Part-Art education program for FY08/09 is funded in part by Mrs. Teresa M. Cannon; The Carlsbad Library and Arts Foundation's Cannon Endowment Fund; and the Carlsbad Friends of the Arts.

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STEPS OF THE THREE-PART-ART PROGRAM

- 1. **Resource Guide**: Classroom teacher introduces the preliminary lessons in class provided in the *Cardinal Points/Puntos Cardinales*: A *Survey of Latino and Latin American Art from the Sprint Nextel Art Collection* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)
- 2. **Gallery Visit**: At the Gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.
- 3. **Hands-on Art Project**: An artist/educator will guide the students in a hands-on art project that relates to the exhibition.

Outcomes of the Program

- Students will learn about art galleries and museums and what they can offer.
- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will make art outside of the classroom.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will go to other galleries and museums and use their new art-related vocabulary.

HOW TO USE THIS RESOURCE GUIDE

This resource guide is provided as a preparation tool to investigate artworks created by contemporary artists. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist/educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, questioning strategies provided with each image, and suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and learning by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.
- Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers, and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.
- Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks.

MAKING THE MOST OF YOUR GALLERY VISIT

Visiting the Cannon Art Gallery is "Part Two" of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students' classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAMETAGS ARE GREATLY APPRECIATED

School Visits to the Cannon Art Gallery:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at (760) 434-2901 and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will be notified within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let the gallery know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher's responsibility to arrive promptly at the scheduled time and let the artist/educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the Gallery etiquette. See Below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking. (The Gallery has poor acoustics.)
- Please remind all adults to turn off their cell phones while participating in the program.
- Please walk at all times.

Chaperones and teachers must stay with the group. The artist/educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist/educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the Arts Education Coordinator directly at (760) 434-2901.

ABOUT THE EXHIBITION

Cardinal Points/Puntos Cardinales: A Survey of Latino and Latin American Art from the Sprint Nextel Art Collection

March 4, 2009—May 8, 2009

Cardinal Points/Puntos Cardinales: A Survey of Latino and Latin American Art from the Sprint Nextel Art Collection presents a selection of work in varied media by 35 leading contemporary Latino and Latin American artists collected by the Sprint Nextel Corporation. A principal goal of this exhibition is to make visitors aware of the broad range of artistic approaches pursued by these artists—despite the stereotypes that exist, there is no such thing as a homogeneous "Latin American style." The diversity of expressions found in the exhibition reflects the vastness of a region that encompasses twenty countries, people of numerous ethnicities and cultures, and wide-ranging social and economic conditions. Some of these artists are deeply marked by their heritage, by place, and by the local culture that surrounds them. This is seen, for example, in the evocations of Chicano life by such artists as Carmen Lomas Garza and the late Luis Jiménez, or in the interpretations of traditional Latin American life by the photographers Mario Algaze and Héctor Méndez Caratini. In contrast, some artists refer to ethnicity and cultural heritage more obliquely, while others work with abstraction or conceptual formats that have little to do with their place of birth. Regardless, all of these artists project an expansive vision, a desire to interact with global artistic currents.

The cardinal points, the ancient system for establishing one's place and direction, provide the thematic structure for this exhibition. The cardinal points are the four principal points of the compass, used in mapping and for finding one's way. Through this concept we survey some of the key means that contemporary Latino and Latin American artists have used to "map" or visualize their relation to the world around them—through representations of the human form, explorations of the natural world, narrative imagery, and evocations of the realm of the imaginary. Throughout all four sections, works abound with cultural and personal symbols: Tatiana Parcero overlays images of her body with astronomical symbols, suggesting a spiritual connection with the cosmos. These and many other artists in the exhibition share a marked desire to convey significant concepts and subjects. Throughout the history of Latin American art, artists have been motivated by a need to communicate ideas, press for social change, and relate the values that most deeply motivate them. The works in this exhibition follow in this illustrious tradition.

Cardinal Points/Puntos Cardinales: A Survey of Latino and Latin American Art from the Sprint Nextel Art Collection Educational Programming Guide

ARTIST BIOGRAPHIES

Mario Algaze Born in Havana, Cuba (1947) Resides in Miami, Florida

Mario Algaze migrated from Cuba to Miami in 1960. In 1971, at the age of 24, Algaze began his photographic career as a self-taught photographer. Shortly thereafter, Algaze chose Latin America as the subject matter of his art. By photographing the world within these countries, he offers a creative way to deal with his exile and Latin American roots.

Mario Algaze depicts Latin American cities where cultural traditions of the past blend with modern customs of the present. With his calculating eye he creates images imbued with a mysterious sense of space and time. Set in a slow-paced reality, his photographs offer a glimpse into the lives of people and places of these countries.

Laura Anderson Barbata Born in Mexico City, Mexico (1958) Resides in New York City

Laura Anderson Barbata is a self-taught artist. She also studied sculpture and engraving at the School of Visual Arts at the University of Rio de Janeiro, architecture in Mexico City, and sociology at the University of California in San Diego. She has participated in more than 60 group exhibitions and biennials in Mexico, Brazil, Cuba, Europe, and the United States, including at such major museums as the Metropolitan Museum of Art in New York, the Museum of Modern Art in Mexico City, and the Museum of Modern Art in Rio de Janeiro.

Anderson's drawings, sculpture, and installations have been presented in solo exhibitions throughout Mexico and in Venezuela, Colombia, and the United States. "In the Order of Chaos", a 1998 solo exhibition at the Austin Museum of Art in Texas, inaugurated the museum's new series presenting the work of innovative younger artists. Since 1992, she has worked with native communities in the Venezuelan Amazon and Ecuador, training them in the fabrication of hand made paper. She incorporates the paper in her work, along with gourds, wax, and human teeth.

José Bedia Born in Havana, Cuba (1959) Resides in Miami, Florida

José Bedia graduated from the Escuela de Arte San Alejandro in Havana, Cuba in 1976 and from the Instituto Superior de Arte in Havana, Cuba in 1981. He emigrated to Mexico in 1991 and on to the United States in 1993. He now lives and works in Miami, Florida, and regularly exhibits his paintings, drawings, carved objects, and installations.

He has participated in more than 100 group exhibitions and biennials across the world, including in Cuba, Ecuador, Germany, France, India, Afghanistan, Sweden, Colombia, Australia, Canada, Mexico, and the United States.

Francisco Castro Leñero Born in Mexico City, Mexico (1954)

Francisco Castro Leñero and studied painting at the Esmeralda (Escuela Nacional de Pintura, Escultura y Grabado), Instituto Nacional de Artes from 1975 to 1979. He obtained the grant of a course of graphic design in Urbino, Italy in 1976 and 1977 and another production grant for making lithographs at the Esmeralda in 1980 and 1981. In 1997, he made a working visit to Graz, Austria upon the invitation of the Next Foundation. He has been a teacher at the Escuela Nacional de Artes Plásticas of Xochimilco (UNAM) since 1982.

Eduardo Cervantes Born in Merida, Yucatan (1966) Resides in Merida, Yucatan

Eduardo Cervantes was born in Merida, Yucatan in 1966, where he got interested in the art of photography. From the beginning, he was after capturing the beauty of the landscape. This search with the camera directed him to find the beauty in everything without leaving behind the same essence of its existence. He moved to the United States to study professional photography, graduating with honors from the Elkins Institute in Dallas, Texas. He then moved back to Mexico, where he worked with his own studio in Villahermosa, Tabasco, and acquired the taste for all kinds of professional assignments. In those years, he did some personal production along with personal portraiture, product, industry, hotels, and restaurants. He worked as chief photographer for a variety of magazines, while also collaborating with local newspapers. Since 1998, he has operated a commercial studio in Merida, developing assignments of all sorts that combine the commercial work with substantial artistic production. His workflow today is completely digital, allowing him to control production from shoot to finished product.

Enrique Chagoya Born in Mexico City, Mexico (1953) Resides in San Francisco, California

Enrique Chagoya is a Mexican-born painter and printmaker who has been living and working in the United States since 1977. He holds a BFA from the San Francisco Art Institute, and an MA and MFA from University of California, Berkeley. Former director of the Galería de la Raza in San Francisco, he has curated exhibitions at the Drawing Center, New York, and the Mexican Museum, San Francisco, among others. His work is shown widely and is in the collections of The Los Angeles County Museum, The National Museum of American Art, and The Whitney Museum of American Art, the Museum of Modern Art, The Metropolitan Museum of Art, the New York Public Library among others.

Laura Cohen Born in Mexico City, Mexico (1956) Resides in Mexico City, Mexico

Laura Cohen primarily works in Mexico, but she has displayed in group exhibitions in The Netherlands and the United States. In describing her work, she states: "All human beings try to express in some manner what they feel. That is the essence of my work. I document what I experience and feel through metaphors that I create photographing objects. One could say that I make and photograph, Still Lives, which in turn become self-portraits. Ones' in which I don't appear, instead, there are objects carefully selected or found. I load with new meaning every-day objects which exist in my surroundings and which have a historical and cultural significance of their own when found in their natural context. They become the means of expression for a message that comes from my inner being. The variations in form and texture between the objects themselves become a resource to express myself. The tensions that are generated between the materials I use, project my feelings. The forms of the objects are very significant, I see them as sculptures. They way they interact with space, the positivenegative, become part of my language. Light is also an important element of my iconography. I use it as if it would be words. The pictures are not about the objects. As I mature, I try to sieve what I see and remain with what is the more significant. I try to reach at the essence of form."

Teresita Fernández Born in Miami, Florida (1968) Resides in Brooklyn, New York

Teresita Fernández has been featured in numerous solo exhibitions internationally and abroad. Fernández is the youngest artist commissioned by the Seattle Art Museum for the recently opened Olympic Sculpture Park, where her work Seattle Cloud Cover allows visitors to walk through a covered skyway while viewing the city's skyline through tiny holes in multicolored glass. She is the recipient of numerous fellowships and awards both in the United States and abroad, including the 2005 MacArthur Foundation Fellowship, a 2003 Guggenheim Fellowship, and the 1999 Louis Comfort Tiffany Biennial Award, and she has had residencies in Japan, Italy, and at ArtPace in San Antonio.

Roberto Gil de Montes Born in Guadalajara, Mexico (1950)

Roberto Gil de Montes' works often address identity and place in universal rather than personal terms and invites questions about the veils we use to shield ourselves from the world. Roberto received his MFA from Otis Parsons and immediately became engaged in the Los Angeles Latino Art Community in the late 1970s. He was one of the first artists to work at Self Help Graphics and has had an increasingly successful art career since then. Besides Mexico and the United States, Roberto has spent much time traveling in India. Roberto's work is in many corporate and private collections including the Smithsonian Museum of American Art.

Luis González Palma Born in Guatemala (1957) Resides in Cordoba, Argentina

Luis González Palma studied architecture and cinematography at the Universidad de San Carlos in Guatemala. His hand-painted gelatin silver prints show haunting images of the Mayan Indians. He captures the essence of these people and their culture by portraying them in theatrical, almost mythological costumes that signify elements of their ancient rituals and beliefs. One also sees the pain and sadness the Mayan people have had to endure due to a violent and racist government. Despite their suffering, the people in these portraits remain dignified, soulful, and rich.

Salomón Huerta Born in Tijuana, Mexico (1965) Resides in Los Angeles, CA

Salomón Huerta grew up in East Los Angeles he had little exposure to the visual arts, with the significant exception of the many public murals that were being painted in the 1970s by the initial generation of Chicano activist artists. Huerta was influenced by Mexican artists of the 1920s and 1930s whose politically motivated murals championed Mexico's native peoples and cultures during that country's post-Revolutionary era. Huerta grew up in Ramona Gardens, one of several housing projects in East Los Angeles where young artists were allowed to execute ambitious, often monumentally scaled mural cycles. He recalls being moved by the murals of such artists as Carlos Almaraz, Willie Herrón, and Wayne Alaniz Healy. Their work, especially the psychologically infused realism of Almaraz, provided his earliest artistic inspiration.

Salomón Huerta began his studies in 1989 at the Art Center College of Design in Pasadena, California. There, he focused on illustration, a field that provided him with both technical skill and needed discipline, but one that he soon rejected, not wanting to direct his talents toward commercial ends. While moving away from illustration into the realm of fine arts, he drew upon his skill as an illustrator to produce works that he showed in his first gallery exhibitions in Los Angeles. These small-scale portraits of family members and neighbors from Ramona Gardens gained attention because of Huerta's impressive draughtsmanship and his seemingly instinctive ability to conjure a person's face with eloquence. He was frustrated, nevertheless, that his work became identified as exemplary of "Latino" or "Chicano" art, especially because of the circumscriptions that have accompanied such labeling. Although Huerta's artistic concerns are linked to those of earlier generations of Chicano artists, as well as to other artists who direct their work to issues of race and ethnicity, he has sought to project a beguiling neutrality, one that would attract, in his words, "the average viewer," and would thus place his work in the broadest possible arena.

Graciela Iturbide Born in Mexico City, Mexico (1942) Resides in Mexico City, Mexico

Graciela Iturbide studied in the cinema department at La Universidad Nacional Autónoma de México (The National University of Mexico) from 1969 to 1972. She also worked as an assistant to the eminent photographer Manuel Álvarez Bravo between 1970–1971. Iturbide currently lives and works primarily in Mexico, but she has traveled extensively to photograph in the United States, South America, Europe, and India. Graciela Iturbide is represented in the United States and abroad by commercial galleries, and her works are held in major museum collections throughout the world, including the Wittliff Gallery of Southwestern and Mexican Photography at the Southwest Texas State University in San Marcos.

Santiago Iturralde Born in Buenos Aires, Argentina (1975) Resides in Buenos Aires, Argentina

Santiago Iturralde studied printing techniques under Luisa Reisner and graduated as a Drawing Professor from the National School of Fine Arts Prilidiano Pueyrredón in 1999. His solo exhibitions include the Centro Cultural General San Martín in Buenos Aires, Argentina and the Prix D'Ami in Buenos Aires, Argentina. He has been featured in group exhibitions in the United States and Argentina, and has received awards for his work in both Argentina and Brazil.

Luis Jiménez Born in El Paso, Texas (1940) Died in Hondo, New Mexico (2006)

Luis Jiménez was an internationally acclaimed sculptor and draftsman, he earned a Bachelor's of Science in Art and Architecture from the University of Texas at Austin in 1964, along with work at Ciudad Universitaria in Mexico City, Mexico. He also worked as an assistant to Seymour Lipton in New York in 1966. The son of a signmaker, Jiménez became widely acclaimed for his brightly colored fiberglass sculptures. Some of the most noted are Vaquero which graces the entrance to the National Collection of American Art, Smithsonian Institution in Washington, D.C.; Sodbuster, completed for the City of Fargo, North Dakota with support from the National Endowment on the Arts; Cruzando El Rio Bravo (Border Crossing) commissioned for the Otis Art Institute of Parsons School of Design, Los Angeles, California; and Plaza de los Largatos commissioned for the City of El Paso, Texas with support from the National Endowment for the Arts. His work is included in museum collections throughout the United States and is the subject of many publications including Man on Fire and The Artwork of Luis Jiménez.

Perla Krauze Born in Mexico City, Mexico (1953) Resides in Mexico City, Mexico

Perla Krauze began her studies in the field of Anthropology in 1973 at the ENAH, School of Anthropology in Mexico City. She moved into the arts field, receiving a BA in Graphic Design from the ENAP National University of Mexico in 1977 before moving to England to pursue advanced studies. She received a Diploma in Textiles from Goldsmiths College in London, England and an MA in Fine Arts from the Chelsea College of Art, also in London. She has exhibited in solo exhibitions in Mexico, Spain, France, and the United States; and group exhibitions in Mexico, Canada, the United States, and Holland. She has received numerous grants and awards, including several FONCA fellowships with the Sistema Nacional de Creadores de Arte in Mexico.

Guillermo Kuitca Born in Buenos Aires, Argentina (1961) Resides in Buenos Aires, Argentina

Guillermo Kuitca has distinguished himself internationally since the mid-1980s. Trained privately from the age of nine, he had his first solo exhibition in 1974. First associated with a more expressive mode of painting, the artist moved toward a more conceptual style involving architecture and public space in 1987. He began to exhibit internationally and had solo museum and gallery shows in the Netherlands and the United States, including a 1992 Projects show at the Museum of Modern Art in New York. Also that year, his installation for Documenta IX of "map" paintings and a large installation of "bed" sculptures brought him significant international attention.

Carmen Lomas Garza Born in Kingsville, Texas (1948) Resides in San Francisco, California

Carmen Lomas Garza received a BS and Texas Teacher Certification from the Texas Arts and Industry University in Kingsville, Texas. She went on to gain a Master of Education from the Juarez-Lincoln/Antioch Graduate School in Austin, Texas in 1973. In 1981, she received an MA from San Francisco State University in San Francisco, Calif. Her works have been exhibited in solo exhibitions throughout the United States since 1972.

Carmen Lomas Garza is not only a leading Mexican American painter, she is also an award-winning author. Her books published by Children's Book Press include "Family Pictures / Cuadros de familia"; "In My Family / En mi familia"; "Magic Windows / Ventanas mágicas" and "Making Magic Windows: Creating Papel Picado / Cut-Paper Art with Carmen Lomas Garza."

Of her work, Carmen Lomas Garza states: "At the age of thirteen I decided to become a visual artist and pursue every opportunity to advance my knowledge of art in institutions of higher education. The Chicano Movement of the late 1960s inspired the dedication of my creativity to the depiction of special and everyday events in the lives of Mexican Americans based on my memories and experiences in South Texas. I saw the need to create images that would elicit recognition and appreciation among Mexican Americans, both adults and children, while at the same time serving as a source of education for others not familiar with our culture. It has been my objective since 1969 to make paintings, prints, installations for Day of the Dead, paper and metal cutouts that instill pride in our history and culture in American society."

Marco Maggi Born in Montevideo, Uraguay (1957) Resides in Montevideo, Uraguay and New York City, New York

Marco Maggi received his MFA from the State University of New York in New Paltz, New York. He has participated in group and solo exhibitions at venues throughout the world, including the Museum of Contemporary Art in Los Angeles, the Museum of Modern Art in New York, the Gwangju Biennial in Korea, the Havana Biennial in Cuba, and additional venues in Italy, France, Spain, Costa Rica, Brazil, Argentina, and Chile.

Adolfo Gustavo Martinez Born in Kansas City, Missouri (1954) Resides in Kansas City, Missouri

Adolfo Gustavo Martinez says that he's been drawing since he was a kid. "My parents bought me supplies." In 1975, Martinez moved to Texas on a scholarship to Pan American University, where he earned his bachelor's in fine arts. He stayed in the Rio Grande Valley for 15 years, five in San Antonio before returning to Kansas City in 1990. In his 25-year career, he has painted in a variety of traditional and non-traditional mediums, including acrylic on paper, album covers, low-riders, T-shirts, cantinas in Texas, and murals in Westport, Missouri. Martinez has also worked as a courtroom sketch artist on local television and CNN News.

María Martínez-Cañas Born in Havana, Cuba (1960) Resides in Miami, Florida

María Martínez-Cañas attended college in the United States, and received a BFA from the Philadelphia College of Art in 1982 and an MFA from the School of the Art Institute of Chicago in 1984. Martínez-Cañas brings a sense of her own history and past, as well as a fresh and experimental attitude to all of her work. Her medium can best be described loosely as "photo-based" in that over the last twenty five years she has used virtually every photographic medium in realizing her ideas, and although her work is technically extremely elaborate, the process never gets in the way of the forcefulness and impact of her imagery.

Much of her work is carried out in an extremely large scale—up to 6- and 7-feet—echoing the mural traditions of Latin America, and yet they contain minute details and information which she gathers from her external photographing expeditions and brings back to the studio to use as the source material for prints.

Enrique Martínez Celaya Born in Cuba (1964) Resides in Delray Beach, Florida and Los Angeles, California

Enrique Martínez Celaya majored in Applied Physics at Cornell University and pursued a Ph.D. in Quantum Electronics at the University of California, Berkeley where he was supported by a fellowship from the Brookhaven National Laboratory. He attended the Skowhegan School of Painting & Sculpture in Maine and received his M.F.A. from the University of California, Santa Barbara, where he was awarded the highest honor. He was an Associate Professor at Pomona College and the Claremont Graduate University (1994-2003) and is a Visiting Presidential Professor at the University of Nebraska (2007-2010). His work is in the permanent collections of the Metropolitan Museum of Art, the Whitney Museum of American Art, the Los Angeles County Museum of Art, The Museum of Fine Arts, Houston, the Museum der Bildenden Künste Leipzig, and others.

Héctor Méndez Caratini Born in San Juan, Puerto Rico (1949) Resides in San Juan, Puerto Rico

Héctor Méndez Caratini holds a Bachelor's degree in Social Sciences from the University of Puerto Rico. He has studied with Ricardo Alegría at the Centro de Estudios Avanzados de Puerto Rico y del Caribe, in San Juan, and exhibited throughout the Americas and in Europe at institutions including La Casa de América, Madrid; Centre d'Art Georges Pompidou; Museo Nacional de Bellas Artes, Havana; Museo de Arte Moderno in Mexico City; and the New Museum of Contemporary Art.

Beatriz Milhazes Born in Rio de Janiero, Brazil (1960) Resides in Rio de Janiero, Brazil

Beatriz Milhazes studied at Curso de Comunicação Social, FACHA, and Escola de Artes Visuais de Parque Lage, Brazil, from 1978 to 1982. She has been featured in numerous solo exhibitions at venues including Stephen Friedman Gallery, London, in 2005; Galeria Fortes Vilaca, Sao Paulo, Brazil, James Cohan Gallery, New York, and 21st Century Museum of Contemporary Art, Kanazawa, Japan. With an emphasis on materials and process, Beatriz Milhazes's paintings and prints incorporate decorative motifs adapted from a variety of sources into intensely colorful compositions. Visual reflections of the vibrant culture and traditions of Brazil, her work reinterprets the legacy of Matisse and revisits the notion of décor in painting as seen through the eyes of a female artist in contemporary Latin American culture.

Abelardo Morell Born in Havana, Cuba (1948)

Abelardo Morell was born in Havana, Cuba in 1948. He was educated at Bowdoin College in Brunswick, Maine, where he received his Bachelor of Art in 1977. He received his MFA in 1981 from the Yale University School of Art in New Haven, Connecticut. In 1997, he was awarded an Honorary Doctor of Fine Arts from Bowdoin College. Currently serving as Professor of Photography at the Massachusetts College of Art in Boston, Massachusetts, Morell has recently been a Visiting Professor in the Council of the Humanities and Class of 1932 Fellow in Visual Arts at Princeton University in Princeton, New Jersey.

Tatiana Parcero Born in Mexico City, Mexico (1967) Resides in Buenos Aires, Argentina

Tatiana Parcero's educational background began at Taller de los Lunes, run by Pedro Meyer; Consejo Mexicano de Fotografia (CMF) and courses of "Experimental Photography" with Oweena Fogarty and Nina Glaser, Universidad Autónoma Metropolitana, Mexico City. She holds a BS in Psychology from the Universidad Nacional Autónoma de Mexico (UNAM), Mexico; a Specialization in Sexology from the Mexican Institute of Sexology in Mexico City, and an MA in Arts with studies in photography from New York University/International Photography, New York. She has held solo shows in Chile, Brazil, France, Spain, Argentina, Mexico, and Puerto Rico, and participated in group shows in the United States, Finland, Puerto Rico, Spain, Cuba, Mexico, and Italy.

Marcelo Pombo Born in Buenos Aires, Argentina (1959) Resides in Buenos Aires, Argentina

Marcelo Pombo is a prominent figure in contemporary South American art, and his paintings have been shown in solo exhibitions primarily in the United States and Argentina. He has exhibited at many museums and cultural centers in South America, as well as with the traveling show Space of Time, organized by the Americas Society in New York. His work has also been traveling in the United States and Colombia with Amnesia, a group exhibition of contemporary Latin American art. Pombo is part of a generation of Latin American artists exploring new forms of painting through a Surrealist-inspired vocabulary. His paintings are at once primitive, romantic, and extremely expressive. Combining visual richness with wide interpretative possibility, Pombo employs impeccable craftsmanship and an understanding of the sensuality of his materials.

Ernesto Pujol Born in Havana, Cuba (1957) Resides in New York City, New York

Ernesto Pujol received his BA in Humanities with a Fine Arts Major at the Universidad de Puerto Rico in San Juan. He went on to achieve a Theology Certificate at the St. John Vianney Seminary in Miami, Florida, and completed graduate work in Education at the Universidad Interamericana in San Juan. Additional graduate work was completed in Art Therapy at the Pratt Institute in Brooklyn, New York and work in Media Theory at Hunter College in New York. Pujol's photography has been shown in solo shows in the United States, Peru, Mexico, Finland, Puerto Rico, Italy, and Cuba. He has also participated in numerous group exhibitions, including Still Life: Reflections of Time and Place at El Museo del Barrio, New York; Politicas de la diferencia at Municipalidad de Valencia, Spain; and Whiteness, Perspectives at the Paris Art Fair in Paris, France.

Freddy Rodriguez Born in Santiago, Dominican Republic (1945) Resides in New York City, New York

Freddy Rodriguez moved to New York when he was eighteen and studied painting at the Art Students League and the New School for Social Research, and textile design at the Fashion Institute of Technology. He was named "Gregory Millard Fellow in Painting" in 1991 by the New York Foundation for the Arts and was a NYSCA Artist in Residence at El Museo del Barrio in 1992. He represented the United States at the IV Painting Biennial in Cuenca, Ecuador and has lectured on art throughout Central and South America.

Andres Serrano Born in New York City, New York (1950) Resides in Brooklyn, New York

Andres Serrano was to a Honduran father and a Haitian mother. He was educated at the Brooklyn Museum Art School in New York. As an artist and photographer, his work has appeared at numerous galleries and museums in the United States and Europe, including the Southeast Center for Contemporary Art, Brooklyn Museum, High Museum in Atlanta, Georgia, and the Museum of Contemporary Art in Nimes, France. Andres Serrano is most well-known for his 1989 work Piss Christ that brought him to the forefront of an ongoing debate on free speech and freedom of artistic expression. A prolific artist, his work has been shown in hundreds of solo and group exhibitions across the world, including Sweden, England, Puerto Rico, Germany, and France.

Pablo Siquier Born in Argentina (1961)

Pablo Siquier's work features geometric black and white paintings which have elements of kinetic and op-art techniques. Siquier's pristine and clear compositions have a hypnotic effect upon the eye. Lydia Dona says, "Siquier's paintings are syntax without text, body without air, image without ligaments." Recently, Pablo Siquier exhibited at the Reina Sofia Museum in Madrid and at the Bronx Museum of the Arts. In 2000, he won the Constantini, Honorific Award. In 1998, Pablo received the Young Artist of the Year Award from the Argentine Art Critics Association. Also, in 1997 he had a solo exhibition at the Museo Nacional de Bellas Artes, Buenos Aires.

Ray Smith Born in Brownsville, Texas (1959)

Painter and sculptor Ray Smith was born in 1959 in Brownsville, Texas, on lands that his family had settled in the early nineteenth century when it was still part of Mexico. Growing up in central Mexico, he studied fresco painting with traditional craftsmen and attended art academies in Mexico and the United States, eventually settling in Mexico City. Ray Smith's paintings, typically engaging, poetic images, incorporate surrealistic and animistic tendencies informed by his Latin heritage as well as deep study of the history of modern art. He has exhibited in solo exhibitions in Spain, Mexico, France, Sweden, Italy, France, Germany, Switzerland, Germany, Japan, the Netherlands, and the United States. His has participated in group exhibitions in Spain, Argentina, France, Venezuela, Italy, Germany, Mexico, Switzerland, Spain, the Netherlands, Japan and the United States.

Patssi Valdez Born in Los Angeles, California (1951) Resides in Los Angeles, California

Patssi Valdez began her artistic career in the 1970s as a student in Garfield High School in East Los Angeles when she became the only female among the seminal, four-member Chicano art group ASCO. Along with Valdez, ASCO members included the now well-known photographer Harry Gamboa and artists Willie Herron and Gronk. ASCO expanded the definition of Chicano art beyond murals and posters by experimenting with a range of art forms, including street performance, photographic montage, pageantry and conceptual art. In January 2001, Patssi Valdez: A Precarious Comfort opened at The Mexican Museum in San Francisco. In March 2001, Valdez was one of only three Los Angeles artists to receive a \$25,000 Durfee Artist Fellowship based on past artistic achievement and future promise.

Pedro Varela Born in Rio de Janeiro, Brazil (1981)

Pedro Varela graduated from Rio de Janeiro Federal University, School of Fine Arts, Printing, and also studied at Parque Lage School of Visual Arts. For four years, he participated at the Minas Gerais Federal University's winter festivals. In 2006, he had his first solo show at A Gentil Carioca Gallery, Rio de Janeiro, showing installations that included drawings, a sculpture, and video animation. His works have also shown in group exhibitions at the Museum of Modern Art, Rio de Janeiro, A Gentil Carioca, Daniel Reich Gallery, New York, Pará State Museum, and the Parque Lage School of Visual Arts. He is presently teaching at the Parque Lage School of Visual Arts while finalizing his Master's Degree in Visual Languages from Rio de Janeiro Federal University, School of Fine Arts.

Kathy Vargas Born in San Antonio, Texas (1950) Resides in San Antonio, Texas

Kathy Vargas received her MFA from the University of Texas at San Antonio in 1984. She first became interested in hand-colored photography in the 1970s, and later became interested in Mexican and pre-Columbian myths and literature. Combining the two interests, her works are based on a photographic "magic realism" that involves photographic layering by multiple exposures and hand coloring work. She was awarded the Texas State Two-Dimensional Artist of the Year from by the Texas Commission on the Arts in 2005. Her works can be seen in such collections as the National Museum of American Art, Smithsonian Institution; Washington D.C.; Snite Museum, University of Notre Dame, Notre Dame, Indiana and the National Hispanic Cultural Center, Albuquerque.

Mariana Yampolsky Born in Chicago, Illinois (1925) Died in Mexico City, Mexico (2002)

Mariana Yampolsky was the only child of Hedwig and Oscar Yampolsky, descendants of distinguished Russian and German families (including anthropologist Franz Boas). She was reared in a rich environment within a rural setting, in a multigenerational family that both indulged and allowed for individual creativity. She graduated from the University of Chicago in 1948 and moved to Mexico with her mother after the death of her father, who was a sculptor, woodworker, and amateur photographer. She became the first female member of the Taller de Gráfica Popular (Popular Graphics Arts Workshop) and the Workshop's first woman elected to the board of directors. She remained at the Workshop until 1960.

Yampolsky experimented with photography in the 1950s by documenting scenes and outings of the Workshop's artists. She went on to work with Lola and Manuel Álvarez Bravo, both of whom were significant influences. After leaving the Workshop, she was employed for a number of years by La Secretaría de Educación de México (Mexican Ministry of Education), where her duties were varied and included publishing a children's magazine series that is scheduled to be revived in the near future. Yampolsky's documentation expanded into the fiestas, markets, and countryside of Mexico. Over the course of her career, she created thousands of images of Mexico's indigenous peoples and their rites, landscapes, and architectural styles. Her works have appeared in over 45 solo exhibitions and 110 group exhibitions. Yampolsky's photographs also reside in 16 major collections; 14 books and catalogues of her works have been published.

Cardinal Points/Puntos Cardinales: A Survey of Latino and Latin American Art from the Sprint Nextel Art Collection Educational Programming Guide

CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3rd and 4th grade California Content Standards. Each lesson and activity concentrates on teaching one or more of the content areas below through a meaningful exploration of the artworks in this guide.

Visual Arts

Grade 3

- Describe how artists use tints and shades in painting. (*Standard 1.2*)
- Compare and contrast two works of art made by the use of different art tools and media (e.g. watercolor, tempera, computer). (*Standard 1.4*)
- Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. (*Standard 1.5*)
- Paint or draw a landscape, seascape, or cityscape that shows the illusion of space. (*Standard 2.3*)
- Create an imaginative clay sculpture based on an organic form. (Standard 2.5)
- Distinguish and describe representational, abstract, and nonrepresentational works of art. (*Standard 3.3*)
- Compare and contrast selected works of art and describe them, using appropriate vocabulary of art. (*Standard 4.1*)
- Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities. (*Standard 4.3*)

Grade 4

- Perceive and describe contrast and emphasis in works of art and in the environment. (*Standard 1.1*)
- Describe and analyze the elements of art (e.g. color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment. (*Standard 1.5*)
- Use additive and subtractive processes in making simple sculptural forms. (*Standard 2.3*)
- Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture). (*Standard 3.1*)
- Describe how using the language of the visual arts helps to clarify personal responses to work of art. (*Standard 4.1*)
- Discuss how the subject and selection of media relate to the meaning or purpose of a work of art. (Standard 4.3)
- Discuss how the individual experiences of an artist may influence the development of specific works of art. (*Standard 4.5*)

English-Language Arts

Grade 3

- Create a single paragraph; develop a topic sentence; include supporting facts and details. (*Standard 1.1*)
- Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences. (*Standard 2.2*)
- Connect and relate prior experiences, insights, and ideas to those of a speaker. (Standard 1.2)
- Respond to questions with appropriate elaboration. (Standard 1.3)
- Organize ideas chronologically or around major points of information. (*Standard* 1.5)
- Provide a beginning, middle, and an end, including concrete details that develop a central idea. (*Standard 1.6*)
- Make descriptive presentations that use concrete sensory details to set forth and support unified impressions of people, places, things, or experiences. (*Standard* 2.3)

Grade 4

- Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements. (*Standard 1.1*)
- Create multiple paragraph compositions; provide an introductory paragraph, establish and support a central idea with a topic sentence at or near the beginning of the first paragraph; include supporting paragraphs with simple facts, details, and explanations; conclude with a paragraph that summarizes the points; use correct indentation. (*Standard 1.2*)
- Use traditional structures for conveying information (e.g. chronological order, cause and effect, similarity and difference, posing and answering a question). (Standard 1.3)
- Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings. (*Standard 1.1*)
- Summarize major ideas and supporting evidence presented in spoken messages and formal presentations. (*Standard 1.2*)

PRE-VISIT ACTIVITIES

Lesson 1: Narrative Quilt

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 60-minute class session

Summary

In this one-session lesson, students will learn about narrative forms as they relate to the visual arts through a discussion of the narrative tradition in Latino and Latin American art and a collective art-making activity.

Materials

- Image 1: *Untitled II/ Sin título II*, Luis González Palma; Image 2: *Cotton Candy, San Angel, Mexico/ Algodón de azúcar, San Angel, Mexico*, Mario Algaze
- 8.5 x 11 construction paper in a variety of colors (one sheet per student)
- Markers, colored pencils, crayons, or pastels
- Single hole-punch
- Yarn

Teacher Preparation

- Punch four holes in each sheet of construction paper (one in each corner)
- Cut four five-inch pieces of yarn for each of your students

Procedures

- Begin this lesson with a discussion of the term, **narrative**. Explain to your students that a narrative is a story or an account of an event or experience. Use the following questioning strategies to begin a discussion with your students. What is an example of a personal narrative that you can share with the class? For instance, can anyone tell me about an experience that you had last summer, i.e. a family vacation, summer camp or summer school, swimming lessons, or a birthday party?
- Explain to your students that there is narrative tradition, or a tradition of telling stories, in Latino and Latin American art. Artists from Mexico and South America have a tradition of creating artwork that tells a story about their personal memories and experiences, or the memories and experiences of the people in their community.
- Display Image 1: *Untitled II* and Image 2: *Cotton Candy, San Angel, Mexico* for your students. Lead a discussion with your class about the narrative elements of these two photographs, beginning with Image 1. *What's going on in this photograph? What do you think is the narrative, or story, behind this artwork? What do you see that makes you say that? (Refer to questioning strategies on the back of Images 1 and 2).*

- Present the art-making activity to your students. Explain to your class that they will use their own personal experiences or memories to inspire a creative drawing that will become part of a class quilt. This class artwork will be composed of the collective experiences and memories of their classroom community.
- Distribute one sheet of paper to each student, along with drawing and coloring materials.
- Direct your students to use the materials provided to draw an experience or memory from their own personal history.
- After your students have completed their drawings, organize them into small groups of even numbers (four, six, or eight) and ask them to layout their drawings into either a square or a rectangle, depending on the number of students in each group.
- Ask your students to use the string provided to tie knots on the corner of each intersection, connecting their drawing with those of their classmates.
- Select several volunteers to connect all of the group's collection of drawings to each other with yarn. The resulting artwork is a collective quilt of student narratives!

Extension

• Direct your students to create a single paragraph or multi-paragraph written narrative that describes the drawing that they created. Encourage them to include detailed descriptions of the memory or experience that they represented visually in their work of art.

Lesson 2: Nature as Symbol

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 60-minute class session

Summary

In this one-session lesson, students will learn to see the natural world as a symbol for personal exploration through a discussion of the role of nature in Latin American art and a hands-on drawing activity.

Materials

- Image 3: *Center/Centro*, Roberto Gil de Montes
- 8.5 x 11 white drawing paper (one sheet per student)
- Markers, colored pencils, crayons, or pastels

Procedures

- Begin this lesson with a discussion of the term, **symbol**. Explain to your students that a symbol is a sign, shape, or object that stands for something else, especially a feeling or idea. Use the following questioning strategies to begin a discussion with your students. As a class, let's think of a symbol that represents summer vacation. Firstly, what feelings come to mind when you think of summer, i.e. happiness, excitement, etc.? What are examples of objects that can be used to symbolize, or stand for, these feelings?
- Explain to your students that many Latino and Latin American artists use nature to symbolize their personal experience of a place, their community's experience of a place or space, political and social issues, and the destruction of the environment, among other themes.
- Display Image 3: Center/Centro for your students. Lead a discussion with your class about this painting, including both the symbolic and formal qualities of the artwork. What's happening in this painting? What is the **subject** of this painting? What do you see that makes you say that? How does this feeling make you feel? Do you think the artist feels a particular way about this landscape? Why or why not? What feeling do you think the artist has toward this type of landscape? (Refer to questioning strategies on the back of Image 3).
- Present the art-making activity to your students. Explain to your class that they will create their own symbolic landscape drawing in response to Roberto Gil de Montes' *Center/Centro*.
- Distribute one sheet of drawing paper to each student, along with drawing and coloring materials.

- Brainstorm ideas for this landscape drawing with your students. Think of a feeling that you would like to represent in the form a landscape drawing, i.e. sadness, happiness, bravery, etc. How might you symbolize this feeling in the form of a landscape? For example, how could you symbolize, or represent, feelings of happiness with elements of nature? Would you draw a sunny beach with big waves, or would you draw mountains with a heavy layer of snow? What colors would you use in your drawing?
- Direct your students to choose a feeling that they would like to symbolize, or represent, in the form of a landscape, either real or imagined, and create this landscape drawing with the materials provided.

Extension

• Ask your students to prepare short presentations on their symbolic landscape drawings. Encourage your students to identify the feeling that they chose to represent in their artwork, as well as the visual elements that they selected to best symbolize their chosen feeling.

POST-VISIT ACTIVITIES

Lesson 3: Mixed-Media Mapping

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 60-minute class session

Summary

In this one-session lesson, students will be introduced to the activity of mapping as a form of art through a discussion of the work of Guillermo Kuitica and a mixed-media mapping activity.

Materials

- Image 4: Neufert Suite: Work Stations/Suite Neufert: Estaciones de trabajo, Guillermo Kuitica
- 8.5 x 11 construction paper (one sheet per student)
- Markers, colored pencils, crayons, or pastels
- A variety of textured paper (i.e. craft paper, scrapbook paper, origami paper)
- Aluminum foil, wax paper, or plastic wrap
- Yarn, string, or wire
- White school glue
- Scissors

Teacher Preparation

• Divide all materials into small portions to distribute to each student or groups of students to share.

Procedures

- Begin this lesson with a discussion of the term, **mapping**. Explain to your students that mapping is the activity of creating maps. Use the following questioning strategies to begin a discussion with your students. Have you ever used a map? If so, did you use it to explore a specific location, or did you use it to find your way from one place to another? How many different types of maps can you name (i.e. city maps, state maps, regional maps, amusement park maps, department store maps)? What information can one learn from a map (i.e. the location of rivers and mountains, where to catch a highway or hiking trail, the location of a restaurant in an amusement park, or a restroom in a department store)?
- Explain to your students that a number of artists in the *Cardinal Points/Puntos Cardinales* exhibition use the activity of mapping to explore both real and imaginary places and spaces.

- Display Image 4: Neufert Suite: Work Stations/Suite Neufert: Estaciones de trabajo, Guillermo Kuitica for your students. Lead a discussion with your class about this work of art. What's happening in this artwork? What shapes can you find? What colors do you see? What is the artist mapping in this work of art? Do you think that this is a map? Why or why not? What is the subject of this work of art? Where is the viewer in relationship to the subject of this artwork (i.e. below, at eye level, above, etc.)? (Refer to questioning strategies on the back of Image 4.)
- Present the art-making activity to your students. Explain to your class that they will engage in a mapping activity using a variety of materials. Tell them that they are free to map a real place or space that is familiar to them, or they can choose an imaginary place that they would like to explore through this art-making activity.
- Distribute one sheet of construction paper to each student, as well as a mixture of all other materials detailed above, and allow your class time to create their own mixed-media mapping masterpiece!

Extension

• Ask your students to create single paragraph or multi-paragraph written narrative that describes the mixed-media map that they created. Encourage them to include detailed descriptions of the place or space that they mapped in their work of art.

Lesson 4: My Body, My Story

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 60-minute class session

Summary

In this one-session lesson, students will learn about artists who use the body to explore the human experience through a discussion of the work of Enrique Chagoya and a sculpting activity with clay.

Materials

- Image 5: *Hand of Power/La mano del poder*, Enrique Chagoya
- Air-dry modeling clay (approximately 1.5-2.0 ounces per student)¹
- Butcher paper or newspaper
- Notebook paper
- Writing utensil

Teacher Preparation

- Divide the clay into equal amounts for each student in your class (approximately 1.5-2.0 ounces per student)
- Cover all student work areas with butcher paper or newspaper

Procedures

• Begin this lesson with a review of the term, **symbol** (see Lesson 2: *Nature as Symbol*). Explain to your students that a symbol is a sign, shape, or object that stands for something else, especially a feeling or idea. Use the following questioning strategies to begin a discussion with your students. *A symbol is something that stands for, or represents, something else. For instance, a white dove is often used to symbolize, or represent, peace. What is an idea that you might be able to represent as object, shape, or sign? Lead your class through a series of examples generated by the students.*

• Explain to your students that a number of Latino and Latin American artists have used the human body to explore their experiences, the experiences of members of their community, as well as the human experience, more broadly.

¹ Air-dry modeling clay can be purchased from Michaels, Dick Blick, or NASCO for approximately \$4.07 per 2.5 lb container.

- Display Image 5: Hand of Power/La mano del poder, Enrique Chagoya for your students. Lead a discussion with your class about this work of art. What is happening in this work of art? What do you see that makes you say that? What is the **subject** of this work? What elements of the human body can you find in this artwork? What do you imagine that they symbolize for this artist? How do you think this work was created? (Refer to questioning strategies on the back of Image 5)
- Present the art-making activity to your students. Explain to your class that they will create a sculpted imprint of one of their hands using modeling clay. Students will then write a short narrative description reflecting on the symbolic quality of their hands and how their hands might represent their own personal history.
- Distribute the portioned clay to your students, and direct them to begin molding the clay into a flat, or a partially flat, surface.
- Brainstorm ways in which a hand might symbolize an individual's personal history, and discuss how students may be able to reflect their individual perspective in the way that they create and mold their handprint. What are ways in which your hands(s) symbolize, or represent, your experiences or memories? Are you left-handed or right-handed? How has this shaped who you are? Do your hands look like someone in your family (i.e. your grandmother's hands, or your brother/sister's hands)? Is the work of your hands an important part of one of your hobbies (i.e. baseball/softball player, an artist, video game expert, a writer, a guitarist)?
- Direct your students to begin creating their sculpted handprint. How will you create your handprint? Will you lie one of your hands palm-side down on the clay, or will you lie your hand palm-side up? Will you create a fist and make an imprint in the clay, or will you spread your fingers apart as far as they can be stretched? Will you shape your hand as though you are typing on the computer, or will you flatten the pads of your fingers as though you are playing the piano?
- Ask your students to write single or multi-paragraph compositions describing the symbolic nature of their hand and the personal experiences, memories, and history that it represents.

Extension

• Instruct your students to prepare short presentations on their sculpted hand imprints. Encourage your students to summarize the narrative that they created as an accompaniment to their works of art.

RESOURCES

BIBLIOGRAPHY

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709.228 COL

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The Latin American Spirit: Art and Artists in the United States, 1920-1970. Bronx: Bronx Museum of the Arts, 1988.

704.0368 LAT

Lucie-Smith, Edward. *Latin American Art of the 20th Century*. London: Thames and Hudson, 1993.

709.80904

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J 980.07 MER

Scott, John F. *Latin American Art: Ancient to Modern*. Gainesville: University of Florida Press, 1999.

709.8 SCO

^{*}All of the titles cited above can be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad.

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J 398.2 JAD

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J 306.85 LOM

Garza, Carmen Lomas. *In My Family/En Mi Familia*. Translated by Franciso X. Alarcón. San Francisco: Children's Book Press, 1996.

J 306.85 LOM

Garza, Carmen Lomas. *Magic Windows: Ventanas Magicas*. San Francisco: Children's Book Press, 1999.

J 306.85 LOM

Garza, Carmen Lomas. *Making Magic Windows: Creating Cut-Paper Art with Carmen Lomas Garza*. San Francisco: Children's Book Press, 1999.

J 736.98 LOM

Lane, Kimberly. Come Look With Me: Latin American Art. Watertown: Charlsbridge, 2007.

I 709.8 LAN

Olmos, Edward James, Lea Ybarra, and Manual Monterrey, eds. *Americanos: Latino Life In The United States*. New York: Little, Brown and Co., 1999.

305.868 OLM

Perez, Amada Irma. *My Diary from Here to There/Mi diario de aqui hasta alla*. San Francisco: Children's Book Press, 2002.

JY PEREZ

Rohmer, Harriet. *Just Like Me: Stories and Self-Portraits by Fourteen Artists*. San Francisco: Children's Book Press, 1997.

J 704.942 JUS

Temko, Florence. *Traditional Crafts from Mexico and Central America*. Minneapolis: Lerner Publications Company, 1996.

J 745.5 TEM

*All of the titles cited above can be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad.

WEB RESOURCES

Sites featuring resources for educators and students.

Note: Not all websites sited below may be appropriate for student viewing.

The Blanton Museum of Art

http://www.blantonmuseum.org/works_of_art/collections/latin_american/index.cfm

Museum of Latin American Art

http://www.molaa.org/index.aspx

Museum of Contemporary Art San Diego

http://www.mcasd.org/

Exhibits USA

Cardinal Points/Puntos Cardinales: A Survey of Contemporary Latino and Latin American Art from the Sprint Nextel Art Collection Programming Guide http://www.maaa.org/exhi usa/exhibitions/cardinales/pg_cardinal.pdf

LATIN AMERICAN HISTORY AND CULTURE

California Ethnic and Multicultural Archives

http://cemaweb.library.ucsb.edu

The California Ethnic and Multicultural Archives, (CEMA) houses unique collections that document the lives and activities of African Americans, Asian/Pacific Americans, Chicanos/Latinos, and Native Americans in California. The collections represent the cultural, artistic, ethnic, and racial diversity that characterizes the state's population.

Digital History: Mexican American Voices

www.digitalhistory.uh.edu/mexican_voices/mexican_voices.cfm

Features an on-line 12-part series on the history of Mexican American people, including native voices, original documents, lessons plans, learning modules, and resource guides.

Archivos Virtuales

www.aaa.si.edu/guides/site-archivos/

Archivos Virtuales focuses on access to information about the Smithsonian's Archives of American Art's extensive holdings of papers of and about Latino and Latin American artists.

Smithsonian Latino Center

http://latino.si.edu/

The Smithsonian's Latino Center celebrates Latino culture, spirit, and achievement in America, and facilitates the development of exhibitions, research, collections, and educational programs at the Smithsonian and its affiliated organizations.

Centro de Estudios Puertorriqueños/Center for Puerto Rican Studies

www.centropr.org

The Centro is a research center dedicated to the study and interpretation of the Puerto Rican experience in the United States.

Latin American Network Information Center (LANIC)

http://lanic.utexas.edu

LANIC facilitates access to Internet-based information to, from, or on Latin America. Whilemany of their resources are designed to facilitate research and academic endeavors, the site is also an important gateway to Latin America for primary and secondary school teachers and students.

National Latino Communications Center

http://clnet.ucla.edu/community/nlcc/

The National Latino Communications Center is a media arts production resource center that supports, produces and syndicates Latino programming for public television. Its purpose is to empower Latinos in the United States throughout the broadcast communications media.

Latin American Art Art Nexus Magazine

www.Artnexus.com

The leading Latin American art magazine in English.

The Association for Latin American Art

www.smith.edu/alaa

The Association for Latin American Art is a not-for-profit organization dedicated to the advancement of the study of Latin American art, and is an affiliated society of the College Art Association.

Chicano

www.chicano-art-life.com/index.html

This is the Web site of a recent major survey exhibition of Chicano art, and includes a teacher's guide.

El Museo de Barrio, Museum of Latino and Latin America Art

www.elmuseo.org

El Museo del Barrio was founded in 1969 by a group of Puerto Rican educators, artists, parents and community activists in East Harlem's Spanish-speaking El Barrio. Since then, El Museo del Barrio has evolved into New York's leading Latino cultural institution, having expanded its mission to represent the diversity of art and culture in all of the Caribbean and Latin America.

Museum of Modern Art

www.moma.org/research/library/latinosurvey/index.html

This is the MoMA Library's Survey of Archives of Latino and Latin American Art, documenting the archives of New York Latino institutions.

Zone Zero

www.zonezero.com

Major photography Web site founded by Pedro Meyer, a leading Mexican photographer. Site contains essays and editorials, and numerous portfolios of work by photographers from Mexico, Latin America, and around the world.

Enfoco

www.enfoco.org

Web site of an organization promoting the work of photographers of color in the United States.

Cinema Tropical

www.cinematropical.com

Cinema Tropical is a 501(c)(3) non-profit organization dedicated to the distribution, programming, and promotion of Latin American cinema in the United States.

INDIVIDUAL ARTISTS

Note: Some of these are websites maintained by individual artists; others are galleries, or contain essays and exhibitions about selected artists. Not all websites sited below may be appropriate for student viewing.

Mario Algaze

Throckmorton Fine Art in New York, New York www.throckmorton-nyc.com

Barbara Gillman Gallery in Miami, Florida www.barbaragillmangallery.com

Enrique Chagoya

Collage Imagery: Enrique Chagoya www.movingpartspress.com/Text/enrique.html

Shark's Ink in Lyons, Colorado (Publisher of Chagoya's limited-edition work) www.sharksink.com

George Adams Gallery in New York www.georgeadamsgallery.com

Roberto Gil de Montes

Jan Baum Gallery in Los Angeles, California www.janbaum.com

Luis Gonzalez Palma

Light and darkness, song and scream, the photographic work of Luis Gonzáles Palma http://zonezero.com/magazine/articles/castro/gonzen.html

Schneider Gallery in Chicago, Illinois www.schneidergallerychicago.com

Bernice Steinbaum Gallery in Miami, Florida www.bernicesteinbaumgallery.com

Throckmorton Fine Art in New York www.throckmorton-nyc.com

Guillermo Kuitca

Sperone Westwater in New York, New York www.speronewestwater.com

Cardinal Points/Puntos Cardinales: A Survey of Latino and Latin American Art from the Sprint Nextel Art Collection Educational Programming Guide

GLOSSARY

GLOSSARY OF TERMS

Aquatint

Aquatint is a process in which spaces rather than lines are acid-etched onto a metal plate. Prints pulled from an aquatint plate show a tonal effect similar to a wash drawing or a watercolor.

Aesthetics

Aesthetics is a term used to describe the philosophy, theory, or the perception of beauty found in nature. Finding something pleasing or enjoyable is considered an aesthetic experience.

Balance

Balance in artwork means the distribution of the visual weight of elements, described by whether the artwork is symmetrical (even) or asymmetrical (uneven), or near symmetrical.

Cardinal Points

The cardinal points are the four directions on a compass; north, south, east and west.

Chine Collé

Chine collé is a process used for the adhering of a different color or texture onto the overall sheets by dampening and lightly coating the added papers before affixing it to the host paper, usually in the actual printing process.

Color

Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Composition

Composition is the arrangement of various parts to form a unified whole.

Conté Crayon

Conté, also known as Conté sticks or crayons, are a drawing medium composed of compressed powdered graphite or charcoal mixed with a wax or clay base.

Culture

The behaviors and beliefs of a particular ethnic, social, religious, or age group.

Cuban Revolution

The Cuban Revolution was the revolution led by Fidel Castro and a small band of guerrilla fighters against a corrupt dictatorship in Cuba in 1956–1959. Castro imposed Communist rule in Cuba following the revolution, and many of the artists featured in Cardinal Points/Puntos Cardinales came to the United States as a result of fleeing Cuba during this time.

Cyanotype

The cyanotype (sunprint) was one of the first photographic printing processes. The process dates back as early as the year 1841 and became quite popular during the late 19th and early 20th centuries.

Elements of art

Sensory components used to create works of art: line, color, shape/form, texture, value, space.

Emphasis

The emphasis, or center of interest, in an artwork is the area that attracts your eye. Artists use a variety of means to create a center of interest, such as a color that stands out, lines that direct the eye, or the placement of an individual or object in a photograph.

Framing

Framing describes what the photographer chooses to include in the picture and how it is composed. The two basic framing formats are portrait (vertical) or landscape (horizontal).

Indigenous

Indigenous means native to or originating from a particular region or country. Other common terms are "Native" and "Indian".

Latin America

Latin America is defined as the countries of Central and South America, where the official language is usually a form of either Spanish or Portuguese. Latin America is divided into 20 independent countries and several dependent territories. Latin America is also a cultural designation that spans both North and South America.

Landscape

Landscape is a picture depicting a view of natural scenery; usually a panoramic or extensive expanse of scenery seen from a single viewpoint.

Line

Line is an element of art that is a mark, path, or edge characterized by its length. Lines are described as long, short, horizontal, vertical, diagonal, zigzag, curving, dotted, jagged, crisp, or fuzzy.

Lithograph

A lithograph is a print made by drawing on a flat, porous limestone with greasy material then applying greasy ink which adheres only to the drawn lines. Dampened paper is applied to the stone and is rubbed over with a special press to make the final print.

Mapping

The activity of creating or operating a map or maps.

Medium

The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

Mixed-Media

Mixed-media refers to artwork that is created with the use of more than one material or medium.

Movement

Movement is a principle of design that suggests a sense of motion in a work of art. Movement is described as being static, dynamic, slow, busy, or erratic.

Narrative

A narrative is a story or an account of an event or experience.

Photography

From the Greek roots "photo" and "graphy" which means "light writing." The art of producing images on a light-sensitive surface by the chemical action of light or other radiant energy.

Photogravure

Photogravure is a photomechanical process invented in 1879 for fine printing. An image is transferred to a copper plate which is chemically etched. For each print the plate is handinked.

Screenprint

Screenprint is a printmaking technique in which stencils are applied to fabric stretched across a frame. Paint or ink is forced with a squeegee through the unblocked portions of the screen onto paper or other surface beneath.

Sculpture

A three-dimensional area or plane that may be open or closed, organic or geometric.

Shape

Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Silver Gelatin Print

This is a traditional term used to describe black-and-white photography. Silver halides are suspended in a gelatin compound that is applied to the surface of photographic films and papers or other surfaces. The silver halides are light sensitive, and they begin to react once exposed to light, forming an image on these surfaces.

Space

Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

Subject matter

The subject matter in artwork can be people, places, events, or ideas, and it can be depicted realistically or unrealistically.

Symbol

A symbol is a sign, shape or object that stands for something else; especially a feeling or idea.

Theme

A theme is an idea or image that is repeated several times.

Three-dimensional

Having height, width, and depth. Also referred to as 3-D.

Two-dimensional

Having height, and width but not depth. Also referred to as 2-D.



CARDINAL POINTS PUNTOS CARDINALES

A SURVEY OF CONTEMPORARY LATINO AND LATIN AMERICAN ART FROM THE SPRINT NEXTEL ART COLLECTION

William D. Cannon Art Gallery Carlsbad City Library Complex 1775 Dove Lane Carlsbad, CA 92011

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